PHELPS

ELIZABETHAN PLAYS IN
AMERICAN COLLEGES.

ELIZABETHAN PLAYS IN AMERICAN COLLEGES

BY

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY James Manley Phelps

ENTITLED Elizabethan Plays in American Colleges

BE ACCEPTED AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE OF

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on
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CHAPTER I

GENERAL SURVEY.

It is the purpose of this paper to present as accurately as possible a record of the presentation in American colleges of plays by Elizabethan dramatists other than Shakespeare. The preparation of this record has been attended with more difficulties than were apparent when the plan was first decided upon. The fact that no written material whatever upon the subject is available, that the only means of securing the necessary data was by personal letters written to the various American colleges, that the information obtained was the result of the courtesy of teachers already overburdened with other duties, that there is very little definite and detailed material to be found, and that what press reports and reviews can be found consist chiefly of appreciative effusions and glittering generalities has made the compilation and arrangement of a record which shall be a definite contribution to this particular field of dramatic literature a somewhat severe task. It is to be hoped, however, that some information of interest and value may be brought to light as a result of the investigation.

So far as we have been able to ascertain, revivals of non-Shakesperean Elizabethan plays have been made in the following American Colleges: Harvard University, Columbia University, the University of Pennsylvania, Leland Stanford University, the University of Texas, the University of Illinois, the University of Chicago, Northwestern University, Yale University, Princeton University, Williams College, and Wells College .

The plays given in these institutions have been:

Harvard University: "Epicoene, or The Silent Woman" by Ben Jonson; "The Shoemaker's Holiday" by Thomas Dekker, "Fortune

by Land and Sea" by Heywood and Rowley, "The Maid in the Mill" by Beaumont and Fletcher, "The Elder Brother" by Fletcher and Massinger, "Eastward Ho" by Jonson, Marston and Chapman, "The Alchemist" by Ben Jonson, "The Silent Woman" (repeated) by Ben Jonson, "The Wise Woman of Hogsdon", by Thomas Heywood, "The Knight of the Burning Pestle" by Beaumont and Fletcher, "Bartholomew Fair" by Jonson, "All Fools" by George Chapman, "The Merry Devil of Edmonton, "author unknown", "The Fair Maid of the West" by Thomas Heywood and "Ralph Roister Doister" by Nicholas Udall.

Columbia University: "Ralph Roister Doister" by Udall, "Frier Bacon and Frier Bungay" by Robert Greene, "The Shoemaker's Holiday" by Thomas Dekker, "The Silent Woman" by Jonson, "The True Chronicle History of King Leir" author unknown.

The University of Pennsylvania: "Two Angry Women of Abington" by Henry Porter, "Mucedorus" by Lodge, "The Shoemaker's Holiday" by Dekker, "The Alchemist" by Jonson, "The Knight of the Burning Pestle" by Beaumont and Fletcher, "The Shoemaker's Holiday" (repeated).

Leland Stanford University: "The Knight of the Burning Pestle" by Beaumont and Fletcher, "Every Man in His Humour" by Ben Jonson.

The University of Texas: "The Silent Woman" by Jonson, "The Knight of the Burning Pestle" by Beaumont and Fletcher, "Two Angry Women of Abington" by Porter.

The University of Illinois: "Friar Bacon and Friar Bungay" by Robert Greene, "Ralph Roister Doister" by Udall.

The University of Chicago: "The Case Is Altered" by Jonson, "The Knight of the Burning Pestle" by Beaumont and Fletcher.

Northwestern University: "The Shoemaker's Holiday" by Dekker.

Williams College: "Dr. Faustus" by Christopher Marlowe, "The Jew of Malta" by Marlowe, "Dr. Faustus" (repeated) "The Alchemist" by Jonson.

Yale University: "The Fair Maid of the West" by Thomas Heywood, "The Knight of the Burning Pestle" by Beaumont and Fletcher.

Princeton University: "Dr. Faustus" and "The Jew of Malta" by Marlowe, "The Silent Woman" by Jonson, "The Knight of the Burning Pestle" by Beaumont and Fletcher, "A New Way To Pay Old Debts" by Philip Massinger.

Wells College: "Ralph Roister Doister" by Udall.

The first revival at Harvard took place in 1895, at Wells in 1899, at Yale in 1901, at Chicago in 1902, at Leland Stanford in 1903, at Illinois in 1905, at Princeton in 1907, at Williams in 1908, at Pennsylvania in 1909, at Texas in 1909, at Columbia in 1910, at Northwestern in 1915.

It will be noticed that Harvard leads in the number of revivals with fifteen -- more than twice the number of any other institution. The University of Pennsylvania follows with six revivals, Columbia and Princeton each with five, Williams with four, Texas with three, Illinois, Leland Stanford, Chicago and Yale each with two, Northwestern and Wells each with one. We thus have a record of Elizabethan non-Shakesperian revivals in twelve American colleges, the total number of revivals amounting to forty-eight. In the majority of cases at least two performances of the plays were given.

It may be well to add that this record is intended to extend only through the school year of 1915. Since that time we know of at least one other revival, that of Kyd's "Spanish Tragedy" at Columbia University. This production, although not primarily within the scope of our paper, is of sufficient significance to demand recognition. To the student of the history of the drama this tragedy is important for two reasons. The first is that it defines a type of play which was extremely popular among the Elizabethans, and thus enables us to understand the psychology of the audience for whom Shakespeare wrote. "'Before the paramount greatness of Shakespeare became a dogma for the whole civilized world, Kyd's Spanish Tragedy was the most popular of all English plays', and even down to the middle of the nineteenth century it was in the repertoire of all the great English-speaking actors. On its first appearance it was translated into, and acted in practically every European language. In its original production there is little doubt that Shakespeare, Ben Jonson and Burbage were in the cast." [1] The second is that "with the exception of the problematical 'Urhamlet' of German criticism and the lost 'Hamlet' of Sir Thomas Kyd, it provides us with the most important source from which Shakespeare derived his conception of 'Hamlet'." [2] Further, Professor Shick of the University of Munich says, "I think that we may go the length of saying that the greatest elements of the Shakesperean drama, great action and great characters, great scenes and great play of the passions, a mighty language and a might metre, are fore-

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1. Program of Philolexian Production.
2. Lloyd R. Morris in Columbia Alumni News, November 1915.

shadowed one and all, in no earlier drama so well as in 'The Spanish Tragedy'."[1]

Moreover, this presentation is one of the few revivals of Elizabethan tragedy which have been made in American colleges. It holds a somewhat distinctive place among the revivals discussed in this paper. Notwithstanding the difficulties involved in the presentation of the play, which is a long chronicle of murder, insanity, revenge and suicide, "the performance as a whole was marked by excellent acting, intelligent and dignified interpretation, and high artistic purpose".[2] The success of this noteworthy production was due to Professor Tassin, the coach, and to the members of the Philolexian Society, prominent among them, Mr. I. H. Freedman.

It will be noticed from the list of revivals given, that certain of the plays seem to have been universally popular and capable of more than ordinarily effective presentation."The Knight of the Burning Pestle" has been presented on seven different occasions, leading all others in popularity. It seems on the whole to have been the most interesting and successful of the revivals in all parts of the country. "The Shoemaker's Holiday" and "The Silent Woman" each have been played five times; "Ralph Roister Doister", four times, "Dr. Faustus" and "The Alchemist" each three times, "Frier Bacon and Frier Bungay", "The Fair Maid of the West", "Two Angry Women of Abington" and "The Jew of Malta" each twice.

In each institution the success of these attempts to keep alive the spirit of the Elizabethan drama has been due to the persevering efforts of a few persons, who, also, for the most part,

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1. Program of Philolexian Production.
2. Columbia Alumni News for November 1915.

have made the compilation of this record possible. Among these persons we may mention the members of the Delta Upsilon Fraternity and Professor George P. Baker of Harvard, the Philomathean Society and Professor Felix E. Schelling of Pennsylvania, the Philolexian Society and Professor Algernon D. Tassin of Columbia, Professor Lewis Perry, formerly of Williams, Professor Raymond M. Alden and Professor Lee Emerson Bassett of Leland Stanford, Professor Robert A. Law and Professor Stark Young of Texas, Professor David Robertson of Chicago, Professors D. K. Dodge and Frank W. Scott and the late Thacher Guild of Illinois.

In the consideration of the particular revivals in the different institutions we shall devote a separate chapter to nine of the colleges; three of them we shall mention in this portion of the paper.

The only revival at Wells College of which we have record was that of"Ralph Roister Doister" in 1899. The play was presented at the suggestion of Professor Edward Fulton, now of the University of Illinois.

At Yale University, "The Fair Maid of the West" by Thomas Heywood was given in 1901, and "The Knight of the Burning Pestle" by Beaumont and Fletcher in 1911. These plays were under the auspices of the Yale Dramatic Association, but we have been unable to secure any detailed information in regard to them.

At Princeton University five revivals have been given by the Princeton Dramatic Association, "Dr. Faustus" in 1907, "A New Way to Pay Old Debts" in 1908, "The Knight of the Burning Pestle" in 1909, "The Jew of Malta" in 1912 and "The Silent Woman" in 1913.

Two performances of each of the plays were given, and the two latter were also presented in New York City before the Princeton Club. The first three were produced by George L. Sargent, on a bare stage with no scenery whatever. The last two were under the direction of Henry J. Hadfield, and were played on a stage set to suggest an Elizabethan theatre, with balcony and inner stage. In all cases the aim was to preserve the Elizabethan spirit.[1]

For the better preservation of unity and coherence it has seemed wise, for the most part, to offer what comments and opinions we have to set forth concerning the revivals under the several chapters which follow.

There are, however, certain general conclusions which seem to have more than usual significance. Amazing as is the genius of Shakespeare, we find that in his own day there were a dozen or more dramatists writing effective and successful plays; while some of their number enjoyed contemporary reputations almost equal to his. The average college student of today hardly knows even the names of these dramatists -- with the exception of Marlowe -- unless he happens to enroll in a course in the Elizabethan drama. From the lectures of his instructor and from his reading he may gain an acquaintance -- perhaps a certain familiarity-- with these various playrights; but very few students, in our opinion, are able to obtain a real conception and an intimate appreciation of the Elizabethan drama -- or of any drama -- without being able to obtain a visualized conception of the plays, their characters and situations. The drama is meant to be acted.

1. Robert K. Root in personal letter.

No one can fully appreciate a drama until he has seen it acted, or until he has so developed his powers of visualization that he can see and feel for himself what the play would be like if acted. The average student, we believe, cannot attain successfully the latter goal. If our premise is true, it follows that any opportunity which may be given the student to see good plays actually presented is of real literary and educational value.

One of a series of articles in "Spectator" concerning the revivals at Columbia University -- for which the Philolexian Literary Society has achieved a unique reputation in that institution -- makes the following significant statement:

"The field which the Philolexians chose to enter had long been neglected. The modern student of literature knew the old plays only as he got them in the text-books. As actable dramas they meant nothing to him. Undoubtedly the old plays were meant to be acted, not read; consequently the society has presented them to the students as they were intended to be presented".[1] In another issue we read: "For a society primarily literary in its scope to make such an interesting revival in a fashion so eminently adequate, must be a matter of sincere congratulation on the part of all undergraduates concerned in literary achievement".[2]

The students who have seen the Elizabethan revivals -- especially those who have taken part in or have been closely connected with them -- have obtained a familiar acquaintance with the conditions and spirit of the Elizabethan times, with the

1. "Columbia Spectator", February 23, 1915
2. " " November 21, 1910

people of London as Shakespeare himself knew them, with the playrights of the golden era of the English drama, with the actual stage for which Marlowe, Jonson, Dekker, Beaument, Fletcher and their contemporaries wrote (its settings, properties, costumes, customs), with the beauty of diction and cleverness of dialogue - which can be appreciated only through the spoken word. More than this, the students have been given a new conception of dramatic literature and a love for it, and -- as is not always the case in intellectual matters -- have enjoyed it. Professor Erskine of Columbia comments thus: "The Elizabethan plays of Philolexian have been enthusiastically received, and the enthusiasm does not seem to show any signs of dying down. The students come to the study of these plays with a feeling of familiarity, for they have seen them acted."[1]

An interesting comment on the literary value of the revivals is offered by Professor G. P. Baker in reviewing Jonson's "The Silent Woman"; "What, beyong mere pleasure, is the result of all this? In the first place, students of the drama and the Elizabethan drama in particular have had a chance to contrast under proper conditions, the widely divergent methods of Shakespeare and Ben Jonson. They had an opportunity to study the classics and under the conditions for which he wrote -- that is, on the stage; to realize his remarkable powers of visualization, his development of his characters bit by bit into finished pictures, and his careful fitting of his work to the conditions of its presentation. This last was noticeable in two ways. First,

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1. Professor Erskine, New York Times, February 21, 1915.

those who saw the play given with women in the cast and with men only agreed that it was much more amusing and successful when men only, as in Jonson's time, filled the parts. Second, many people spoke of the fitness of the play to the conditions of its production, and doubted whether, with different surroundings, it would be so good. In New York, on a stage not very different from the modern, it was by no means the success it was in Cambridge on the Elizabethan stage."[1]

We quote Professor Baker again in regard to Elizabethan stage setting. "The cuts, necessary that speeches might not be tedious, showed how much more description an Elizabethan audience could stand. Moreover, the play showed how little any but the simplest setting is needed in most plays. Not until the cupboards were brought in and emphasized the absence of our usual 'set' was it missed. This was the common opinion in Cambridge; it was the conclusion reached in New York by many whose work is entirely in the theatre. In an Elizabethan comedy the character-drawing or the situation filled the hearer's mind. A few hints as to the scene made him supply the rest. In a romantic play the poetry and the situations, in a tragedy, the emotion, were enough to carry the play. If hints as to the place were not enough, the poet described his scene, and the audience saw what he willed. Were our minds not so sterile from the present abuse of scenery, our imaginations would respond as readily."

Professor Baker says further: "The staging of the play settled, too, for those busied with it, many of the problems usually raised by any discussion of the Elizabethan stage. They

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1. Professor Geo. P. Baker, Harvard Graduate's Magazine June, 1895
2. Ibid.

did not believe in curtains before 1616, for they could not have been possible on a stage like that of the Swan. How the scenes and acts were indicated, what the backing of the balcony was, just where the fops and pages sat, -- all these are clearer. Finally, the production gave to all present in two hours an idea of the Elizabethan theatre -- stage, audience, play -- that thrice that amount of description could not".[1]

When the revival of the dramas of other years can produce results such as these just enumerated, and in addition encourage the college dramatic organizations in the production of plays that are of literary merit and are really worth while, it is to be hoped that the presentation of Elizabethan plays may be encouraged by teachers of literature throughout the country.

1. Ibid.

CHAPTER II

ELIZABETHAN PLAYS AT THE UNIVERSITY OF CHICAGO.

On Saturday, May 17, 1902, was presented the first non-Shakesperian Elizabethan revival at the University of Chicago. The play was Ben Jonson's "The Case Is Altered"; and it was also the first American College revival of this well known Jonsonian comedy. The presentation was given by the University of Chicago Dramatic Club, with Mr. Bruce Short, the coach of the Yale Dramatic Association, as stage director. Professor Solomon Clark, of the Department of Public Speaking, lent efficient aid in coaching the actors, while Dr. F. S. Carpenter, Mr. George F. Reynolds and Professor David Robertson assisted in making as accurate as practicable the Elizabethan atmosphere. The Harvard Elizabethan stage was set up in the Auditorium, and every effort was made toward a faithful historical revival.[1]

The innovation, says Professor Robertson, was extremely interesting and successful.

No further Elizabethan production of this nature was undertaken until 1908, when on February 14 and 15, "The Knight of the Burning Pestle" was given by the Dramatic Club under the direction of Donald Robertson. "In this", says Professor David Robertson, "no effort was made to reproduce the details of the Elizabethan stage. There was, however, on the bare, panelled stage of Mandell Hall, an effort to suggest something of the Elizabethan stage".[2]

The following extracts taken from "The Chicago Alumni Magazine" for February 1908, and "The Maroon" for February 15,1908, afford an account of the success of the presentation.

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1. Professor David Robertson in personal letter.
2. Ibid.

"The University of Chicago Dramatic Club added a new triumph to its list of successful productions on the evening of Friday, February 14, and Saturday afternoon, February 15, when "The Knight of the Burning Pestle" was presented. Notwithstanding the fact that elaborate scenery was lacking in the presentation, the production ranked as high, if not higher, than any of the club's previous attempts. The various details of the presentation, the costuming and the make-up were all that could be asked of even a professional company. The cast of the production called for a large number of varied characters and the manner in which the various club members interpreted the parts to which they were assigned was of such high merit that the absence of scenery was not in any degree noticeable.

"The play offers excellent opportunities to many of its characters, and the actors made the most of those. The audience was forced to laugh from the very beginning of the clever satire, which played quietly with the inability of the London public of their time to accept the necessary dramatic illusion and burlesqued knight-errantry.

"Costumes were luxurious in every instance, Miss Hall's especially being calculated to arouse admiration. The make-up deserves particular mention as being all that could be asked of even a professional company.

"Side by side two stories move on: the original play of "The London Merchant", and the interpolated adventures of the self-styled "Knight of the Burning Pestle". As the amateur who wants to show his ability, taking what becomes the title role,

Ralph Benzies as Ralph made an unquestionable hit. Called upon to show great versatility, portraying all the emotions from bashfulness to fortitude, from sorrow to joy, he performed his task successfully.

"Miss Harriet Grimm, as the Citizen's wife, a novice at the art of watching a play, carried her part through without a flaw. Her constant fear for injury to the actors, and her many interruptions of the play to sympathize with the separated lovers kept a better trained audience in a constant uproar.

"Hilmar Baukhage was given the grateful role of Merrythought, the drunken, boisterous husband who has spent all the money the family possessed. With his constant singing and his insistence on a song from everybody else he livened up every scene that approached the tragic.

"Miss Inez Jackson was the heroine of the play, whose road to love did not run smooth. As Luce she was decidedly well received, portraying in a fully professional manner the heartache of the love-sick maiden and the joy of the girl who has at last found her hero. Playing under the difficulty of having a farce enacted beside her during her most serious lines, she was yet able to keep the audience with her. The players were accorded an enthusiastic reception, and the production was unquestionably one of the best the club ever has given."

CHAPTER III

ELIZABETHAN PLAYS AT COLUMBIA UNIVERSITY.

For one hundred and eight years The Philolexian Society of Columbia University was purely a literary society, giving some attention to oratory and debating. In 1910, largely through the influence of Professor Algernon D. Tassin of the Department of English, the idea was conceived and carried out of broadening its field by reviving plays by Elizabethan dramatists other than Shakespeare as a part of the general literary work in which it had always been engaged.

The first play presented by the Society was the first English comedy, "Ralph Roister Doister".

Three performances were given under the direction of Professor Tassin, and the innovation was so successful that it became "a tradition which the Philo members have labored hard to follow". Prominent among the cast were Dixon R. Fox, A. W. MacMahon, and Leon Fraser, now members of the faculty of the University.[1]

In 1911, The Philolexian Society - encouraged by the success of its explorations in the field of the Elizabethan drama - presented Greene's "Friar Bacon and Friar Bungay" at the Brinckerhoff Theatre in New York. A committee spent a great deal of time in research and consultation with the English Department in order to secure as accurate an historical setting for the play as possible. A set of plans was prepared and an Elizabethan stage built. When completed it had the convenient rear and side exits and the balcony and windows of the "court" above. No attempt was made to elaborate the scenery beyond the ordinary properties.[2]

1. From a series of articles on the Philolexian plays appearing in Columbia Spectator during March, 1915.
2. Ibid.

It was felt by the society that the construction of this stage - although entailing a not inconsiderable expense - was made doubly necessary by the nature of the play presented. "Friar Bacon" abounds in magic effects, the proper presentation of which requires a special form of stage, one essentially different from the three-walled structure of today. The stage of the Elizabethans is the only kind of stage that can present the magic of the Elizabethan play as it was intended to be presented. In the scene of the magic mirror the "vision" appears in the balcony - which is the only way the scene can be played unless modern mechanics and optics be employed. This the accuracy-seeking Philolexians were unwilling to do. Professor Steeves makes the following significant comment:

"Philolexian's production of Friar Bacon and Friar Bungay demonstrated once more that the appeal of an early and more or less crude Elizabethan drama is much more lively and much less purely antiquarian, carried away an impression of the adaptability and humanity of the play which could not have been gained without effective presentation; and the scenic and histronic limitations of the Elizabethan stage, which the players imposed on themselves, gave an archaic quaintness and familiarity to the play which would have been wholly sacrificed with a more pretentious but less historically correct production."[1]

The third of the Philolexian Society's productions, "The Shoemaker's Holiday" by Thomas Dekker, "in several respects marked another step forward in the Society's dramatic venture". By this time the players had gained considerable experience in

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1. Professor Steeves in Spectator, Nov. 20,1911.

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acting and the management in stage science. As a result the performances showed a marked improvement over those of the two preceding years, and delighted the three audiences which witnessed them. This play, moreover, which has proved one of the most popular in American college revivals of the early drama, breathes the very spirit of the halcyon days of seventeenth century London, and afforded the players an excellent opportunity of portraying their now well developed conception of Elizabethan life.

Professor John Erskine in reviewing the comedy said, "Our debt to the Philolexian Society increases yearly. We like to think that the good custom of producing old masterpieces continues to be a spontaneous labor of love, not mere obedience to a self imposed tradition. This latest performance bespeaks spontaneity and enthusiasm."[1]

In 1913 the Society presented "The Silent Woman" by Ben Jonson. In its review of this play "Spectator" for November 22, 1913, indicates that the production was attended with more than ordinary success. It begins with the statement, "Philo has a way of accomplishing wonders! Many had compliments for last year's production of 'The Shoemaker's Holiday', but the present offering seems to have eclipsed it, as regards both the play itself and the interpretation. Of the four plays which the society has given, this offspring of the graceful Jonson's pen is the most susceptible of artistic, subtle interpretation, and is undoubtedly the most important work the society has yet done. It sparkles with a satiric humor delightful to every person familiar with the Elizabethan character. Taken from beginning to end the play may be con-

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1. Professor John Erskine in Spectator, November 25, 1912.

sidered so much of a success to mark an important milestone in the society's dramatic history. It is probably as great a stride in advance of last year's play as was that over the one of the year before".

"The Silent Woman" is one of the best examples of Ben Jonson's "comedies of humors". A humor is a trait of character; a comedy of humors, a comedy wherein the character of the players works out the plot. Jonson never allowed Fortune to interrupt the plot or change the course of the story. Everything that happens is a direct result of the humors of the character. Thus in the present comedy we have Morose, a rich old bachelor, whose humor is overpowering dislike of noise. So, too, the other characters have their particular humors, Epicoene, Sir John Daw, Sir Amorous La Foole, Dauphine, Truewit, Clerimont, and the rest.

In "Spectator" for November 24, this additional comment is offered by R. C. E. "The activity of separate dialogues and the realization of important situations were well brought out. The scene when the silent woman is no longer silent, when 'she can talk'; the acting and reading of the lines of Truewit, especially at the baiting of Sir John Daw and Sir Amorous La Foole; the decided hit in the latinized squabbling of the psuedo-lawyers, and the manipulation of the ladies collegiate were very well directed and well handled. Contrasts, what Jonson aimed for, were nicely brought out by the actors. "On my judgment, a divine sweetness," and such like comments on the 'admirable creature of sweet simplicity', Epicoene, were admirably balanced over against the later disillusions and the stormy scenes of the denouement. 'We soon

taught him better, believe me', commented Ned Clerimont to La Foole, and the teaching was well done".

In discussing the play in a class room lecture, Professor Erskine gave it as his opinion that the Philolexian production suffered somewhat from the fact that the lines were expurgated. To get the proper effect, he said, the play must be acted unexpurgated. It is the most effective play Jonson wrote, but at the same time the coarsest. He explained that Jonson had an enormous and brutal personality, that he believed life to be brutal, and that he was most interested in the violent humors. "The play is coarse", said he, "not because Jonson says hard things about women, but because we get the impression that there are no women in it. At least the women in the play have no influence -- Jonson simply ignores them -- and we find that life tends to coarsen where the influence of women is removed".

In the Columbia Alumni News for November 28, 1913, Professor Erskine says, "The college has got into the way of expecting intelligent acting in Philolexian's annual entertainment, and it is no small praise to say that the play and players were this year as effective as usual. Last winter the performers excelled in the excellent enunciation of their lines; almost all of them spoke beautifully. This year the chief impression was of a certain poise of manner which experience under Professor Tassin's direction has given to the Philolexian actors. In other words, the performance this year indicated that there is a real acting tradition in the society. The parts taken by men who had acted in former plays were invariably acted with something like a veteran assurance, if not always with a veteran skill. Especially in the

characters of Morose, Truewit, Clerimont, taken respectively by Messrs. Janney, Freedman and McCormick, was there noticeable technique, poise and good enunciation.

"Ben Jonson's comedy is the most ambitious drama the Philolexian Society has yet attempted. It was a privilege to see it acted. Too much praise cannot be given to the young men and to their coach, for their annual gift to the University of a performance so dignified, so important, and so intelligent".

The play selected for 1914 was "The True Chronicle History of King Leir", first acted at the Rose Theatre, London, in 1594, "By the Queen's Men and My Lord of Susexe together". For the first performance Henslowe received the substantial sum of thirty-eight shillings. The authorship of the play, variously ascribed to Marlowe, Lodge, Kyd, Peele, and Greene, is not definitely known.

This drama with its simplicity of language and construction, its"delicacy of touch and charm of sentiment"-in marked contrast to the mood of Shakespeare's grim interpretation of the same story-is rather distinctive among American revivals, and we venture to quote the entire review of it as given by Dixon Ryan Fox in "Spectator" for November 21, 1914.

"As invited by Spectator, we went last night to 'see what Shakespeare pinched" as presented by our ancient Philolexian Society in "The True Chronicle History of King Leir and his Three Daughters". If good Master Will himself stood in the pit of the Rose Theatre in the Spring afternoon, 1594, and saw the play performed like this, there is small wonder that he found much to build upon. There is the atmosphere of seriousness and sentiment

which he blew into the larger winds of passion, the ill-starred character of Leir which he expanded with that wonder madness to be so compelling a figure of English tragedy. The play is quite good enough to provide a well-spent evening, and has an interest of its own; yet we can value Lear better for seeing his forerunner. One can note that the world knows no one who has tampered with the Leir legend since 1608 when the masterpiece was published.

"To tell this story is quite superfluous. It is the familiar tale that Shakespeare uses as the point of start. The antiphonie note of the Gloucester theme is here unincluded, the old story stands unsupported, and stands well as read by our men of Philolexian. What a fate would this piece have suffered had we hit upon it first in 1910. To make this performance possible it has required the interest and tradition fostered these four years and guided by the competent and tireless hand of the society's mentor, Professor Tassin. Those of us who were concerned with the unusual beginnings are well pleased with the result and its promise for the years ahead.

"It is proper that one should write first of Leir upon whose fateful fondness hangs the tale. Mr. Trask in his debut at Columbia has no reason to be ashamed. He carries grace and majesty into the part and we know his king to be at least a gentleman. In appearance he seems almost too fair and in his wealth of well-combed beard suggests a Fifth Avenue ideal of the Christmas saint. His whole performance is pitched in a delicate key which is never lost either in the swells of anger in the dismissal of Cordella or the wistful musings of the recognition scene. Mr. Trask would not have played so well the later Lear who is mad so stupendously.

He is a delicate Leir, and though surprising, is acceptable.

"To his companion, Mr. Atwood, as Perillus, belongs the credit of reading with taste and intelligence a part which in less sympathetic treatment might be colorless. He realizes the reflective sobriety of this faithful friend with a sincerity that marks him as one of the most pleasing actors that Philo has produced. With breadth of tone and smoothness of enunciation he gave a finish to the performance of a secondary part. The other counsellor, Skalliger, is portrayed by Mr. Vom Saal to be a senile villian convinced that "he who cannot flatter cannot live". Such craft should be unlovely, but too many missing teeth make this ancient scoundrel quite too hideous. The springing, stealthy step, and the thin and ominous cackle like those of some fell and direful bird, will be well remembered. It is a part well thought through and carefully presented.

"The two harpies, Gonorill and Ragan, are vigorously done. Mr. Perry, as the eldest daughter, plays the snarling shrew with such vehemence as sometimes to telescope his lines. For hard temper we need go no further, and petulance and determination are well realized -- so consistently that it needs a dotard heart to melt before his blandishments. Mr. Murphy played Ragan with more restraint and added another well-handled role to his repertoire. His excellent voice was well fitted to the part and made the second sister a figure of dignity. Cordelia, the sweet heroine, is a part of great difficulty for masculine interpretation. Mr. Freedman showed much study and care in his rendering and struck the tragic note strongly throughout. His weeping evolved no friendly derision from the audience because he was himself strong-

ly moved.

"Their husbands, too, were well delineated. Mr. Gilman, as the King of Cornwall, gave us an honest and straightforward man, read his lines naturally and with good effect. Mr. Dunham, as the King of Cambria, worked amiably, perhaps with too much gesture and too little repose, but with the best will in the world. Mr. Fairchild, as the third husband, the Gallian King, played with grace and even elegance. His rendering was finished, the lines, intelligently recited, were supplemented by acting of exceptional facility. He seems to quite equal if not to surpass in such a part, Mr. Richards Hale who played with much the same romantic tenderness and dash in "Friar Bacon and Friar Bungay".

"The other parts are well cast and well performed. Mr. Olsterholm, as Munford, the Gallian King's factotum, is a robustrous, hearty fellow shouting perhaps a bit too rapidly but well applauded by the audience. Mr. DuBois, as the Murtherer, was the chief conscious funmaker of the evening. With great mobility of face and limb he revels in the role of this horrid clown. It is rapturous to hear his shudder when warned by the thunder which comes (and rather absurdly) as a deus ex machina to save Leir and Perillus from the hireling's dagger. The watch, ever the butt of the Elizabethan playwright, is well done by Mr. Palmer and Mr. Stillman who recreated a roistering bout which must have powerfully moved the pit in 1594. The Captain (Mr. Earle), Cornwall's servant (Mr. Paddock), the Messenger (Mr. Kimm) and the British Lord (Mr. Kilburn) are all adequately played, which gives a happy impression to those who know what small parts badly done can mean. And the well-drilled army marched twice across the stage without

the loss of a man.

"Even the one-line parts have had attention and few disparities appear in the quality of the performances."

In practically every opinion expressed about the Columbia revivals we find a statement similar to the following, "Especial attention should be made of the inspiring directing of Professor Algernon Tassin. Philolexian and her dramatic successes have come to be inseparably connected with the able and painstaking patience of Professor Tassin. Yearly the debt to him becomes greater. The success is his".

In a letter to the writer Professor Tassin offers the following interesting and valuable comments concerning the staging of the Elizabethan plays at Columbia:

"The plays were given in the college theater and on the conventional picture-frame stage, but this was provided with a box-set back ground duplicating Elizabethan conditions in respect to the right and left entrance doors, the alcove between with curtains, and the balcony above. The last two localities were used whenever the play demanded and, indeed, as often as an excuse for doing so could be found, as the device offered welcome variety. And attendant sat out on the balcony whatever signs were found to be necessary to the placing of the scenes. These were required throughout in King Leir, written apparently before the custom was established of identifying the locality in the dialogue. In 'The Shoemaker's Holiday' the signs of the two shops were hung out as the scenes demanded. The regular theater curtain was dropped between acts because it was thought that the interest of the audience could be better maintained by entre acte music

and by giving the eye a change.

"This brings us to the main problem which the presentations have offered;a fair compromise between fidelity to the play and Elizabethan methods, and to the demands of modern interest. As far as possible, my idea was to preserve the flavor and crudity of the piece while recognizing that to fatigue the audience with Elizabethan conceit and repetitions would create an erroneous impression. This compromise was made always in accordance with my personal judgment of how much the traffic would stand. In King Leir as in Romeo and Juliet, for instance, the play is at the end narrated in toto; the recital is entirely omitted on the professional stage with the latter play, but since it is demanded by the story in King Leir, I condensed it as judiciously as possible - though doubtless the professional stage would cut it out. What is thought to have been the quality of Elizabethan fun - a broad and grotesque comicality - was constantly borne in mind.

"It is not fair to judge the plays by their comparative success, since some of the casts were good and some, poor. I should say, however, that there were fewer unactable scenes in King Leir than in the other plays, and the material was throughout more definite and substantial. The first three acts of The Silent Woman were unendurably labored and tenuous, the last two superbly effective. The Shoemaker's Holiday and Friar Bacon had much charm, and the spectacular effects of the latter proved interesting and dramatically placed. Roister Doister embodied itself with surprising clearness and fun. All the productions gave proofs of Shakespeare's indebtedness which without visualization it would be difficult to detect from the reading. The nurse

scenes in Roister Doister, for instance, are very similar theatrically to the nurse scenes with the young men in Romeo and Juliet, and they are scarcely less substantial in the acting when embellished with Shakesperian stage business. This, of course, I found congenial to introduce in all the plays; and it is probably as authentic for them as for Shakespeare's."

CHAPTER IV

ELIZABETHAN PLAYS AT HARVARD UNIVERSITY.

"For a long time members of the Department of English of Harvard University, stimulated by the example of the Department of Greek and of Latin with the "Oedipus" and the "Phormio", had wished to revive an Elizabethan play". When they learned in February, 1895, that the pupils of the American Academy of the Dramatic Arts of New York were to give Ben Jonson's "Epicoene" or The Silent Woman" in their private theatre, the Berkley Lyceum, the Department of English invited the pupils of the Academy to give two performances of the comedy at Cambridge in the afternoon and the evening of March 20, and upon the acceptance of their invitation appointed a committee consisting of Professor F. J. Child, Professor G. L. Kittredge (chairman) and Mr. -- now Professor -- G. P. Baker to take charge of the Cambridge production.

"The committee at once took as it aim", says Professor Baker, "to turn the Sanders Theatre, on the twentieth of March, into a theatre of 1609-10, the date of the first performance of 'The Silent Woman'. This aim subdivided into three tasks: to make the stage of Sanders Theatre into a strictly Elizabethan stage; to arrange such changes in the text as modern taste might require, and train the actors to give the comedy to the best advantage; and to drill Harvard students to represent an Elizabethan audience".[1]

The committee was relieved of the second of these tasks by Mr. Franklin Sargent, President of the Academy of the Dramatic Arts. Mrs. Abby Sage Richardson had arranged for him a version of the play in four acts, and this, with a few changes, was used in the Cambridge production. Miss Maynard Butler had written for the

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[1] Professor Geo. P. Baker in Harvard Graduate's Magazine, June,'95

New York performance music for the song of Clerimonts' page, "Still to be neat, still to be drest", and Mr. Sargent had had Elizabethan music of Byrd, Bull, and Gibbon arranged for modern instruments to play between the acts. In New York the prologue had been given with the Elizabethan pronunciation, but at Cambridge the modern pronunciation was used throughout. The coaching of the students in the acting was carried out under the able direction of Mr. Sargent and Miss May Robson.

In the preparation of the stage the Committee decided to represent, so far as possible, that of the Swan Theatre, after the rough drawing made by DeWitt in 1596. In planning the scenery they were aided by the details of the agreement between Henslome and his stage carpenter when the Fortune Theatre was built. This scenery was prepared by J. L. Couch and Company of South Boston.

The central and most important part of the stage was thirty feet high. Side pieces twenty feet high and six feet wide, lashed together, constituted the gallery effect to the edge of the regular Sanders stage. There pieces representing boxes -- that at the left of the audience for the musicians, that at the right for the ladies of the court -- rose to the edge of the second balcony, and connected the painted galleries with the regular galleries of the Sanders. Thus the effect of a circular theatre was gained. The rear wall of the theatre was the color of weather -- worn oak; the gallery rails and the pillars were chestnut. The regular stage of the Sanders was filled in to the height of the first step on it, and a platform at this height, twenty-five feet deep and forty broad, was built out into the audience from the edge of the regular stage. That this might be done all the seats in the

orchestra were covered over or removed. A space for a pit was left at the sides and in front of the new stage. In this last space sat the "pit" of the play. All these spaces and the edges of the platform were strewn with dried rushes. The stage itself was stained to look like old wood, and canvas, painted to represent rough boards, was hung from the edge to the floor.

A projecting roof came about one-third down the stage, although had exact measurements been followed it should have come nearer half way. Back of this hut, and at the same height, should be another like it, overhanging the space back of the balcony-like place. In the Sanders Theatre the second hut would have been visible to only a handful of people and to construct the overhanging first hut would have been very difficult. Therefore, the corners where the hut and the painted galleries met were shaded heavily, and thus a projecting effect for the first hut was gained. These "huts" were an important feature of the Elizabethan stage. "Probably from under the first hut", says Professor Baker, "the gods and goddesses ascended and descended in the plays which called for such entrances and exits. Mr. H. W. Day, a New York architect, who assisted the Committee in preparing their plans, holds that from the second hut were lowered the "painted cloths", of which one reads in Henslowe's "Diary".[1]

There were but two entrances and exits on the Elizabethan stage as represented, one on each side of the bottom of the central part of the stage. Between these was a hanging for the scene in which the young men gull La Foole and Sir John Daw. The recessed balcony, which served so many purposes in the Elizabe-

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[1] Ibid.

than plays - for Romeo and Juliet, for inner rooms. for city walls, - was also represented. It was used for the spectators of the gulling of La Foole and Daw.

The public theatres of the Elizabethans had roofs only over the galleries and part of the stage; all above the pit, our modern orchestra, was open to the sky. In the pit of the public theatre, too, the trades-people stood. It seemed to the Committee that to ask the students representing the Elizabethan "pit" to stand for several hours was a trifle severe; to get rid of the roof of the Sanders was impossible. It was decided, therefore, to make a combination of the two sets of Elizabethan theatrical conditions, namely, the public and the private theatre, to let the "pit" hire stools as they could in the private theatre, and to represent the interior of the Swan, - a typical public theatre, - with the hope that the audience, seeing the tiled roofs of the galleries, would be Elizabethan enough to imagine that there was no roof on the Sanders.

As the audience gathered at 1:30 on the twentieth of March, they found in their seats programmes with the announcement copied from a play-bill of the seventeenth century.

This Day
The Twentieth of March
Shall be Acted a Play Called
Epicoene, or the Silent Woman
by
Ben Jonson.

The name of the play was in red. Throughout this programme the information was given in Elizabethan phrases picked, here from

a masque, there from a play. When the audience was seated the play began - not, however, with Ben Jonson, - but with those who came in Jonson's day to see his comedy.[1]

Professor Baker describes the actions of thie Elizabethan audience in such a manner that we may well imagine ourselves in the "pit" of the Swan itself, joining in the frolics of the gallants and 'prentices.

"A page, gorgeous in plumed hat and blue and white satin, hurried in, looking for the stool-boy. Not finding him, he ran upon the stage and knocked at one of the doors, crying loudly: 'Stools! what ho, within thus; stools!' Then the stool-boy in sober blue and gray entered with as many stools as he could carry. While the page busied himself in placing two stools advantageously on the stage, 'prentices, arm-in-arm or singly, citizens, gallants, an orange girl trying to sell her fruits to 'prentices out for a holiday, entered. They came slowly at first, but soon in large numbers and close upon one another. The two fops, after looking over the audience, strutted to the places the page had chosen. More pages came in, and more gallants whom the 'pit' guyed as they strolled across the stage. Meantime, the musicians had taken their places and were playing a merry hunting jig. The gallants gathered in gayly chatting group at the farther side of the pillar at the left; the pages and the stool-boy at the right of the stage; the 'pit' walked to and fro, chatting and fooling. Then the ladies appeared in their box; the 'pit' was all attention; the gallants bowed low.

When all the Elizabethans were in, a crimson flag was seen slipping up the pole surmounting the right-hand corner of the 'hut'.

[1] Ibid.

In Ben Jonson's time the flag of each theatre in Southwork where a play was to be acted was raised some hours ahead of the performance, to give warning to theatre-lovers on the London side of the Thames. The Elizabethans grew quiet and attentive, and the trumpeter appearing at the window sounded thrice for the play to begin. As he finished, the Prologue, dressed all in black and with a cloak thrown about him, came from the tiring-house. On his head was a bay-wreath; in his hand the scroll containing his lines. Stepping to the front of the deep stage he began:

'Truth says, of old the art of making plays
Was to content the people',

the first of the two prologues usually printed with 'The Silent Woman'. At the end of his lines he saluted gravely with drawn sword, and then bowed himself out. Almost at once four servants, those who appeared later in the play itself, came in and arranged for the first act the chairs and tables which had been standing against the wall. This done, they withdrew. Meantime the gallants commented on the prologue and the pages played pranks. When all was ready, Clerimont, followed by his page, entered, and the play proper began.

"The interest and even enthusiasm of the audience showed that 'The Silent Woman' given under proper conditions is an acting play even after two centuries and a half. Especially at the evening performance it was what the modern bill-boards call 'a laughing success'. A large part of this was the result of the dash, the finish, and the intelligence with which the pupils of the Academy of the Dramatic Arts acted. The scenes, as in Act II where there

were three by Mrs. Richardson's arrangement, were indicated thus: for a few moments the players were absent from the stage, and during this time the servants came in and arranged the furniture for the new scene. Before the act in which Daw and La Foole are tricked they brought in two cupboards, and put one in front of each of the pillars supporting the projecting roof of the stage. As soon as the furniture was arranged the play went on.

The acts were indicated by longer pauses. During these the servants were busy as before, the musicians played, and the Elizabethans were constantly in action. Indeed, throughout the play they kept in character, but they made themselves prominent only at the ends of the acts. During these times the gallants called for tobacco and pipes. Some were provided for by their pages; to others the stool-boy sold the 'Virginia weed'. Then in a group at the left-hand pillar, or lounging across the stage in couples, they 'drank' tobacco from their long-stemmed pipes. The pages hurried to and fro as their masters called them or attracted their attention by clapping their hands. Above the chattering and the laughter sounded the cry: 'Ballads, ballads! Who'll buy, who'll buy?' and a frowzy ballad-monger made his way across the stage. The 'prentices and their masters, strolling up and down, or standing in groups, bought readily of him. The ladies in the boxes summoned one of the gallants by a note sent by their page, and through him gradually other gallants were introduced. Not without some scheming on their part, however, for the first gallant was none too ready to introduce them, and the orange-girl had to give here aid before he would see the signals of his friends. The pages and the 'prentices coquetted with the orange

girl, who moved about from group to group, well received everywhere; or they gambled with one another; one page lost coat, hat and cape. In the last break between the acts two of the gallants, who had not yet won an introduction to the ladies, sauntered off the stage and by the ladies with an insolent stare. Absorbed, they pressed on to the front of the pit, where two 'prentices coolly barred the way. Then followed the quarrel, so frequent in Elizabeth's time, for the right of way - each side trying to make the other take the wall. The gallants, starting back in surprise at the insolence of the 'prentices, half drew their swords and pushed on. But as fast as they pressed through one pair, another faced them. The growls of the 'prentices, the cries of the pages, and the other gallants hurrying to the rescue with drawn swords, rose high. Just as serious trouble seemed unavoidable, the two gallants, tumbled and out of temper, reached the other side of the pit, and pretending to scorn the jeers of the 'prentices and citizens, instead of going back, went up on the stage. There they told their adventure to one of the gallants who had been so absorbed in writing a sonnet to one of the ladies in the box that he had heard nothing of the scuffle.

"When 'The Silent Woman' was over, the play did not really end, for the Elizabethans left the theatre as they had entered it-typically. There were leave-takings in the pit. The gallants summoned their pages. The one who had been gambling heavily was scolded for his losses. Not till the nineteenth century audience was well out of the theatre did the last of the Elizabethans disappear. Much praise is due the students who acted these parts. Left to develop broad lines of work, they gained thoroughly the

spirit of the time, devised business of their own, and gave a picture so accurate that the figures of Thomas Dekker's 'Gull's Hornbook' seemed to live again."[1]

Thanks to Professor Baker, we have better and more elaborate information about this production than about any other Elizabethan revival in America. Moreover, there are several points in regard to this presentation that are especially noteworthy. With the exception of the New York performance of the students of the Academy of the Dramatic Arts, it was the first revival of the play since 1784. For the first time anywhere a copy of the interior of an Elizabethan theatre was constructed. For the first time, also, the "pit" was represented. For the first time on so elaborate and carefully planned scale the gallants and the pages of an Elizabethan audience appeared. Although so far as we have been able to ascertain this was the first non-Shakesperean Elizabethan revival in an American college it seems to have been one of the best if not the very best. This may be accounted for by the fact that the acting was done by able amateurs under skilled direction, the stage and settings were prepared and the Elizabethan atmosphere created under the direction of a committee of scholars thoroughly familiar with every detail of Elizabethan life, there was no embarassment over expenditures necessary to a thoroughly successful production because the financial stability was guaranteed by the Department of English, and last, - but not least, - the revival was supervised by Professor George P. Baker.

This important innovation of the Harvard English Department - the first revival of a non-Shakesperean Elizabethan play in

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[1] Ibid.

an American College -- was productive of no further results until 1898 when another Elizabethan play - also at Harvard - was produced.

In this year the Delta Upsilon Fraternity began its long list of revivals, which continued without interruption until 1912. The vehicle was Thomas Dekker's "The Shoemaker's Holiday", presented April 28 and 29 at the Phi Eta Theatre, Cambridge, Massachusetts, April 30 at the Bijou Opera House, Boston, and May 19 at the Town Hall, Wellesley under the patronage of the Department of English of Wellesley College.

The play was under the direction of Mrs. Janet Edmondson Walker. A large share of the credit for managing the play and making it a success must be given to Fullerton L. Waldo, President of the Harvard Chapter of Delta Upsilon. A prologue and choruses for the play were written by J. A. Macey, '99.

The comedy is supposed to represent a picture of London life in the fore part of the fifteenth century, but its characters seem to breathe the atmosphere of the London of Elizabeth. The historical prototype of Dekker's Shoemaker, about whom the action centers, was Simon Eyre, upholsterer and draper, who built the Leadenhall in 1419, became Sheriff of London in 1434, Lord Mayor in 1455, and died in 1459.

Although the play is more than three hundred years old, it still holds a human appeal. The Boston Herald remarks: "As seen nowadays there is a quaintness about the play that is very fascinating, and the 'mirth and pleasant matter' which were 'by her highness graciously accepted' as Dekker himself wrote, were no less graciously accepted by the audience last evening."[1]

[1] The Boston Herald, April 29, 1898.

The play was given without scenery. Naturally, in presentation, it was adjusted wherever necessary to meet present conditions. Many of the lines were cut, and the number of acts was reduced to four. Every effort was made to secure accuracy of detail in carrying out the Elizabethan atmosphere, in bringing out the delightful humor which abounds in Dekker's lines, and in presenting a faithful portrayal of London middle-class life in a play where the characters, incidents, and dialogue are English through and through. The quaint patterns in shoes, grotesquely curved and pointed, the outlandish female head-dresses of the day, and the Elizabethan costumes in general, were faithfully represented.[1]

Of course, the presentation - the second revival of an Elizabethan play in an American college - was not without some imperfections. The Elizabethan stage was not present - we are inclined to wonder what had become of the stage of the English Department,-the cutting of the lines made the action in certain places a bit choppy, the players were all amateurs handling difficult parts, and the entire production was without the helpful suggestions and esprit of a line of former revivals to smooth over many little difficulties which presented themselves.[2]

It may be of interest to note that the adjustment of the various acts and scenes was made as follows:

Act I, Scene I, Square in London near Tower Hall.
Scene 2, Orchard at Old Ford.
Scene 3, Square in London.
Act II, Scene 1, Eyre's House,
Scene 2, Lord Mayor's

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[1] Harvard Chapter of Delta Upsilon Private Records.
[2] From criticisms in various Boston newspapers.

Act II Scene 3, Eyre's House
Act III Scene 1, Square in London
Scene 2, Lord Mayor's House
Act IV Scene 1, Square in London
Scene 2, Guildhall
Scene 3, "

Inasmuch as music plays an important part in "The Shoemaker's Holiday", the society was careful to present as many songs of the age of Elizabeth as possible and to present them in an approach to the Elizabethan manner. The music was in charge of Pierian Sodality of Harvard University. The original music of the song "Cold's the Wind and Wet's the Rain", with its typically Elizabethan Refrain was found after considerable research in the libraries of Harvard and Boston and was sung by the Ballad-monger, and the chorus of 'prentices at the opening of the first act. The words and the air of "The Cobbler's Jig" may be found in John Hullah's Song Book; the harmony is by Sir George Macfarren. The music for the morris-dance which ended the performance, was composed by Edward German for Henry VIII.

Inasmuch as "The Shoemaker's Holiday" was in reality the first revival by the undergraduate students of an American college, we have thought it not unwise to present in full the caste of characters:

Men

Simon Eyre		C. E. Williams, '99
Firk	Eyre's Journeymen	J. A. Macy, '99
Roger, commonly called Hodge		J. Halliday '99
Ralph		R. L. Hognet, '99

The King		M. S. Holbrook,	'99
Hugh Lacy, Earl of Lincoln.		A. H. Howard,	'98
Rowland Lacy, otherwise Hans		C. L. Bouve	'99
Askew		P. B. Wells	'98
Roger Oateley, Lord Mayor		M. H. Huxley	'99
Master Scott	Citizens of London	A. R. Campbell	'99
" Hammon		F. Tomlinson	'99
		B. P. Merrick	'99
" Warner			
Dodger, Servant of Earl of Lincoln		M. G. Beaman	'99
Servant of Hammon		K. L. Mark	'98
First Prentice		W. L. Shaw	'00
Ballad Monger		E. F. Phillips	'98

Women.

Rose	W. C. Arensberg,	'00
Sybil, Her maid,	J. E. McCloskey	'00
Margery, Wife of Simon Eyre,	F. B. Granger	'99
Jane, Wife of Ralph	J. S. Barstow	'98

Morris-Dancers, Prentices, Soldiers, etc.

It is interesting to notice that among the list of patronesses of the revival appear such well known names as the following:

Mrs. Louis Agassiz, Mrs. Thomas Bailey Aldrich, Mrs. George P. Baker, Mrs. W. A. Bancroft, Mrs. William James, Mrs. G. L. Kittredge, Mrs. F. C. Lowell, Mrs. Richard Olney, Mrs. F. R. Stoddard, Mrs. Paul Thorndike, Mrs. Barrett Wendell, Mrs. H. H. Proctor, Miss Alice Longfellow.

The critics of the Boston Herald, The Globe, The Transcript, The Journal, The Post, The Crimson, The Time and The Hour, in reviews of the production united in paying high tribute to the dramatic significance of the revival, the faithful portrayal of the Elizabethan atmosphere, the execution of the sixteenth century comedy, the skill and cleverness of the acting and in testifying to the appreciation of the hearers.

The audience, according to The Boston Transcript, agreed with Ernest Rhys that :

"The Shoemaker's Holiday"is the most perfect presentation of the brightness and social interest of the everyday Elizabethan life which is to be found in the English drama. It realizes with admirable vividness certain simpler types of character, of which the people, as opposed to the aristocratic classes from which most of the dramatists drew their characters, was formed. The craftsman's life, merging itself in the citizen's, is the end and all of the play; the king himself is but a shadow of social eminence compared with the lord mayor. Simon Eyre, the shoemaker, jolliest, most exuberant of all comedy types, is the very incarnation of the hearty English character on its prosperous workaday side, untroubled by spiritual misgivings and introspections; and he is so set amidst the rest of the characters as to delightfully fulfill the joyous main intention of the play."[1]

Encouraged by the success of their new dramatic adventure, the Delta Upsilons began to establish a unique reputation by staging each year a drama of the Elizabethan period.

1. Ernest Rhys, "Thomas Dekker" Mermaid Series.

The list of plays which have been presented by the society follows:

"The Shoemaker's Holiday", by Thomas Dekker	1898
"Fortune by Land and Sea", Heywood and Rowley	1899
"The Maid in the Mill", by Beaumont and Fletcher	1900
"The Elder Brother" by Fletcher and Massinger	1901
"Eastward Ho" by Jonson, Marston and Chapman	1903
"The Alchemist" by Ben Jonson	1904
"The Silent Woman" by Ben Jonson	1905
"The Wise Woman of Hogsdon" by Thomas Heywood	1906
"The Knight of the Burning Pestle" by Beaumont and Fletcher	1907
"Bartholomew Fair" by Jonson	1908
"All Fools" by George Chapman	1909
"The Merry Devil of Edmonton" author unknown	1910
"The Fair Maid of the West" by Thomas Heywood	1911
"Ralph Roister Doister" by Nicholas Udall	1912

In 1913 the Delta Upsilons decided to produce a Shakesperean play, and chose as their vehicle "The Comedy of Errors". In 1914 they entered the field of the Restoration drama and presented "Bury Fair" by Shadwell. It is to be hoped that they will return to the times of Elizabeth and revive some of the well-known non-Shakesperean tragedies - a realm in which Columbia University students recently have been very successful.

We shall not attempt to give so detailed an account of the later Elizabethan plays of the Delta Upsilons as in the case of the "Shoemaker's Holiday". In each production, however, a faithful

attempt was made to portray the atmosphere and spirit of the age in which Shakespeare and his fellow dramatists flourished.

Perhaps the most successful of the later revivals were "The Knight of The Burning Pestle", presented in 1907 under the direction of Mr. Arthur S. Hills, and"Ralph Roister Doister" presented in 1912.

In "The Knight of the Burning Pestle", music, which played a large part in Elizabethan comedy, is an important feature. The play is full of fragments of ballads and catches. For this performance the original tunes were used so far as they were in existence. Most of them were taken from Chappell's collection of "Popular Music of The Olden Time", and the authentic versions were followed. For some songs which were not available, other contemporary popular songs were substituted.

The composition of the orchestra was an attempt to suggest the tone-color of the Elizabethan stage band which consisted as Naylor tells us of "stringed instruments only (i. e. the violin family: violins, violas, violincellos, and the only surviving 'viol', the double bass) with harpischord for general use; while in the more important pieces, bautboys, and sometimes flutes as well, were added." [1]

Below are the names of the more important songs given in the course of the play, together with the instrumental pieces:

"Nose, Nose, Jolly Red Nose	1609
"Fair Margaret and Sweet William"	
"Hearts-Ease"	Circa 1560
"Walsingham"	Sixteenth Century
"Sir Guy"	1591

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1. Naylor, "Shakespeare and Music"

"Peg-a-Ramsey"	Ante 1601
"Go From My Window"	1587
"The Dumb Wife"	Early 17th Century
"Joan's Ale"	1594
"Green Sleeves"	Ante 1580
"Fortune, My Foe"	" 1590
Overture "The Earle of Oxford's Marche"	Wm. Byrd (1538-1683)
Dance "Nobody's Gigge"	Richard Farnaby
Dance "Lavolta"	William Byrd
"Sellenger's Round"	Arr. by Byrd
Pavan Lachrymae	John Dowland
March "The London Prentice"	Elizabethan

According to Sidney F. Greeley, Secretary of the fraternity in 1915, the production of Ralph Roister Doister was a thorough success. The cast was exceptional, practically all the members being experienced and polished actors; and the entire production bordered on the professional.[1]

This eminently successful presentation of the first English comedy was a fitting close for the temporary cessation of the Delta Upsilon's Elizabethan plays. They have been the leaders in the movement for the revival of the dramas of other years. May their example not be forgotten by the student of literature!

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1. Sidney F. Greeley in personal letter.

CHAPTER V

ELIZABETHAN PLAYS AT THE UNIVERSITY OF ILLINOIS.

The first Elizabethan revival at the University of Illinois was given on Monday evening, May 8, 1905, "at the Plaie-House in Champaign". The "Plaie-House" was the Walker Opera House; the play, "A Right Wonderful Comedie Cald The Honourable Historie of Friar Bacon and Friar Bungay" made by Robert Greene, Maister of Arts. The presentation of this particular play is of more than usual interest for it was not only the first revival of Greene's comedy in America, but it is believed, the first revival ever given anywhere. The moving spirit in the production and the coach of the players was the late Thacher Howland Guild, who did so much for the dramatic activities of the University. Professor D. K. Dodge and Professor Edward Chauncey Baldwin took an active interest in the management; "the care of moneys and suchlike business duties has beene the paines of Maister Frank William Scott". The movement was fostered by the Department of English and the English Club. Professor Guild and Professor Scott published the playing copy used in the production - one of the few publications of its kind which have come to our attention. The play was so successful that it was repeated on the seventeenth of the following October as a part of the exercises held in honor of the inauguration of Dr. Edmund Janes James as President of the University.

The Daily Illini, the student publication, has the following to say:

"At the Plaie-House in Champaign a right wonderful comedie cald the Honourable History of Friar Bacon and Friar Bungay was acted Monday evening by students in the Universitie.

"In last night's performance all Elizabethan settings

possible were retained, although some things in the way of scenery and properties were added to appeal to the modern audience. The costumes used were as nearly Elizabethan as possible; the Elizabethan spirit was apparent everywhere. The production was an unqualified success. The parts were well cast, the work was well done, the lines were smooth and expressively spoken almost without exception. Care was exhibited in every department, even in the minutest detail.

"The comedy admits of some splendid acting. Miss Lois Clendenin, as Margaret, was a particular star. Her inflection and facial expression made it apparent that she knew the finer points of the arts of the stage. Mr. Earl Snyder was an admirable Miles. His expression and abandon were of the delights of the performance; his comedy and serious parts were equally well given. Allan J. Carter made an excellent Friar Bacon. His speeches were forcible and were given with good judgment. Mr. Matthews in the comical part of Raphe Sinnell, and Mr. H. G. James as Ned Lacie were more than commendable.

"Friar Bacon and Friar Bungay appeals to a modern audience in the same manner as do Shakespeare's dramas. In fact, there seems to be a striking similarity between Greene and Shakespeare, although there is an element of poetic irony in coupling Greene's name with that of Shakespeare; for it was Greene who called his younger rival 'an upstart Crow beautified with our feathers - - - in his owne conceit the onely Shake-scene in a country'. Friar Bacon and Friar Bungay is one of the most modern of Elizabethan dramas, and is thoroughly enjoyable to a modern audience."[1]

[1] The Daily Illini, May 9, 1905.

Professor Daniel K. Dodge, in commenting upon the revival writes thus: "Friar Bacon and Friar Bungay (written in 1588-89) differs from the early examples of the Elizabethan drama in that in this play and in Greene's later comedy 'The Scottish History of James the Fourth' are found for the first time heroines who can safely challenge comparison with the lovliest of Shakespeare's female characters. Greene's two heroines foreshadow respectively the sweetness and charm of Miranda and Perdita, and the strength and beauty of Portia and Imogen. The treatment of Margaret, moreover is unusual - - - - - a heroine of humble birth as well as humble surroundings who is raised to a lofty position through sheer beauty and merit recognized by the partial eye of a lover."[1]

A point of interest in Friar Bacon, not found in most of the other Elizabethan plays revived is the use of magic and the supernatural. Professor Boas says "Friar Bacon's necromancy is of a childish type, and the scene in which he abjures it is without power".[2] Yet we find upon actual presentation that this statement is absolutely untrue; that the magic scenes are among the most effective of the entire play, and are among those most thoroughly enjoyed by the audience. Both at Illinois and at Columbia was this found to be the case. May we not point to this as another example of the literary value of the revivals? Professor Dodge makes the interesting observation to the writer that the modern moving pictures might be utilized in the magic scenes; as for example, in the present play, the sights which appear in Friar Bacon's glass prospective might effectively be thrown upon the

1. Professor D. K. Dodge, Illinois Magazine, May 1905
2. Boas, "Shakespeare and His Predecessors", p. 82

screen. Although hardly a part of the Elizabethan atmosphere, this device might well be used in not a few of the old plays to assist in creating the proper illusion for our sophisticated modern audience - a device, by the way, used rather effectively in William Brady's production of the melodrama, "Life".

Although the presentation of Friar Bacon and Friar Bungay was such a success that it was described enthusiastically by an eminent eastern scholar as more than equal to any similar dramatic production in the more eastern part of the country, no other Elizabethan play which would come within the immediate scope of our investigation was given until 1915.

A production of more than ordinary interest, however, was given on the evening of May 29, 1909. For the first and only time, it is believed, in America, "Two Noble Kinsmen" - concerning whose authorship critics are not fully agreed - was presented by the members of the late Thacher Guild's class in the interpretation of literature. The cast was comprised of more than thirty members, and the play was described by the University of Illinois yearbook, "The Illio" as the "most pretentious of the season". The dramatic significance of the revival was of sufficient importance to attract the attention of James O'Donnell Bennett, dramatic critic of The Chicago Tribune, who made the trip from Chicago especially to witness the performance, and devoted considerable space to it in his columns. The presentation of this play afforded an excellent illustration of what the teacher of literature can do toward giving his students a vital appreciation of the drama.

On the evening of May 8, Ralph Roister Doister was presented by members of the Philomathean and Alethenai Literary Societies

under the direction of Mrs. Elsie Weary Heilman. The stage of the chapel of University Hall was scarcely adequate for the most satisfactory playing and the attention to Elizabethan details was not observed so carefully as in Friar Bacon, but the production was effective, interesting and instructive.

It is somewhat surprising how well Ralph Roister Doister, the first of our comedies,plays. Although modeled by Udall after the Latin comedies of Terence and Plautus, and making use of the familiar classical characters of the parasite and the 'Miles Gloriosus' or cowardly braggart, its spirit is thoroughly English. The man who wrote Roister Doister came of the same stock as the man or men who devised the scene of Noah and his Wife, or the delightful fooling of Mak and the shepherds in the English Miracle plays. We find in Roister Doister the same robust humor, the sheer sense of fun, the boldness of comic situation which had characterized the more amusing episodes of the early Cycles, the unconscious forerunners of the English drama.

In the Illinois production, as well as in those of the other institutions, the play proved truly enjoyable to a modern audience. Moreover, the spectator carried away from the presentation an appreciation and a conception of a most important event in English dramatic literature, such as no amount of lecture or of reading could have given him. It brought him more closely into sympathy with the early drama, and afforded a definite basis for the study of its development.

Roister Doister, resplendent in his costume of bright scarlet, Merrygreeke with his purple cloak, white tights, and red hair,

Tristram Trustie, white bearded, his shoulders bent over by age, and Madge Mublecrust with several of her teeth gone, walking with a limp and talking in a high, guerulous sort of cackle, appeared as real and effective dramatic characters. Roister Doister, with his egotism, swagger, and braggadocio, and Merrygreeke, the clever, rollicking good fellow and fun-maker were capital comic figures. The situations, also, provided excellent comedy, the fight between the servants, the mock burial and the mischievous letter proving especially funny. The chants at the death service and the various songs were very amusing and added to the spirit of the comedy.

The feeling of the spectators was universal that never before had they realized how effective and how humorous our first English comedy really is.

CHAPTER VI

ELIZABETHAN PLAYS AT LELAND STANFORD UNIVERSITY.

"To produce a play of the time of Shakespeare as nearly as possible in the manner, and on the kind of stage, which was familiar to Shakespeare's original audience: this was the problem lately undertaken by the English Club of Stanford University. To some people, without what Dr. Benjamin Ide Wheeler calls 'historical-mindedness', it may seem foolish to attempt to put one's self out of sight of modern improvement -electric lights, gilded decorations, elaborate stage machinery, and all the rest - and to imagine one's self in the primitive and inadequate theatre of the days of Elizabeth. But to those with the right sort of imagination such an effort is its own reward; and this was discovered by those who saw the recent performances at Stanford."[1]

The performances to which Professor Alden refers were given by the English Club of Stanford University - an organization composed of both students and faculty members - "on Friday, March 15, 1903 at eight in the evening, and Saturday, March 7, at 10:30 in the morning." The play was Beaumont and Fletcher's 'Knight of The Burning Pestle', plaied by the children of The Universitie and directed by Master Emerson Bassett". Professor Alden was one of the guiding spirits in the revival, whose interest and cooperation were largely responsible for its success. By invitation of the English Department of the University of California, the play was repeated at that institution.

The presentation of this comedy, which seems to be one of the most popular for student revivals, was given with the most careful attention to historical accuracy and to the spirit of the Elizabe-

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1. Professor Raymond M. Alden "An Old English Play In California" in Sunset Magazine for August 1903.

than drama. No better conception of this can be obtained than through the words of Professor Alden in an exceedingly interesting little book "On Seeing An Elizabethan Play", especially prepared for the production by the English Club. It is the work of Professor R. M. Alden, text; Mr. H. R. Johnson, drawings, and publication; Mrs. Roger M. Roberts, music; Mr. J. K. Bonnell, frontispiece; Miss K. E. Traphagen, Miss A. L. Scott and Mr. Ernest Turner, drawings.

"The stage built for the present rendering of the 'Knight' is an attempt to reproduce as accurately as possible the conditions of the Elizabethan playhouse. It shows the stage structure up to the very eaves of the roof, which must be conceived of as sloping away into the open sky. The stage itself is approximately square, and extends into the pit so that the groundlings can look over the sides of it as well as the front. The rear portion is covered by a roof supported at the front by two carved pillars; so that the whole stage is in a sense divided into two parts, and these may be separated by a curtain when the scene requires it. There are rushes on the floor and arras hangings at either side, which on occasion may supplement the two doors ordinarily used for all entrances and exits. Behind the arras, it will be remembered, Polonius was killed by Hamlet; and in the present play Jasper's ghost appears from the same hiding.

Over the stage doors is the balcony where Juliet was doubtless wooed by night, and where now Merrythought will appear to sing his famous song "Go from my window". On this balcony, too, when it is not required for action, players at leisure, or restless

young men from the audience may lounge and get a view of the stage from the rear. Normally, the background of the stage represents the exterior of the house; but by dropping a tapestry hanging over the balcony it is easily changed to an interior scene, and the doors are then to be conceived of as leading outward rather than inward. Back of these doors is the 'tiring house' and property-room, but this of course is hidden from the ordinary spectator.

The scenery is slight enough, judged by modern standards. The name of the play hangs overhead, that no one may mistake it; and when convenient the place is also indicated by a sign. The directions which have come down to us with one old play (of 1603) go so far as to say that if any of the properties 'will not serve the turne by reason of concurse of the People on the Stage, Then you may omitt the sayd Properties which be outward and supplye their places with their Nuncupations onely in Text letters'. Yet on the other hand, some theatrical managers must have exhibited no little enterprise in presenting interesting 'properties', and the court plays under the direction of the Master of the Revels were often brilliantly staged. The accounts of Philip Henslowe, the most notable of the managers, include such properties as these: 'i rocke, i cage, i tombe;' 'ii stepells and i chyme of belles, i baye tree,' 'ii mose bankes and snake', 'i chayne of dragons', 'i great horse with his leages', 'i black dogge'. And in the Induction to Jonson's 'Cynthia's Revels' one of the boys exclaims: 'The boy takes me for a piece of perspective or some silk curtain, come to hang the stage here!' We may assume, then, that not all of the playhouse stages looked as bare as that of the Swan in de Witt's

drawing. Yet the numerous changes of scene in a single act of an Elizabethan play are sufficient to show that there could be no elaborate scene-shifting, and it is certain that scenes of battle and the like were represented only in a symbolical fashion.

It is a fair question, indeed, whether the want of adequate scenery and properties was not more of a blessing than otherwise. The imagination was trained to its highest reaches when there was little realism for the eye; and Mr. Collier goes so far as to say that 'the introduction of scenery gives the date to the commencement of the decline of our dramatic poetry'. The feeling of the spectator upon seeing an Elizabethan revival may be summed up in the words of a distinguished guest: 'What astonished me most was the perfect satisfaction I felt with the few properties and the sign boards, as indicating the different scenes. It never occurred to me that it was not an adequate way of representing the situation'.

At the very edge of the stage we have a glimpse of one of the 'lord's rooms', or twelve-penny boxes, where the aristocrats disport themselves in what Depper calls 'the suburbs of the stage'. But the young gallants of the period, not content with that, occupy the stage itself. For an extra sixpence they are admitted through the tiring-house, and the boys will then rent them stools for sitting in full view of the audience. Here the grocer and his wife, in the present play, soon join them although they had originally intended to be content among the groundlings.

Over the actor's tiring-house, and above and beyond the roof of the stage is the elevated lodge or tower which can also be seen

from outside the theatre. Here some of the drop scenes appear to have been kept; from here, in one play of 1592, Venus was perhaps 'let down from the top of the stage', and in the door or window of this lodge appears the trumpeter who announces the time for the play to begin. It is three o'clock in the afternoon -- or eight o'clock at night. The pit is already full of spectators, talking and cracking nuts together, wondering - it may be - why the sign over the stage reads, 'The London Merchant', when the playbills all about town announced 'The Knight of The Burning Pestle'. The late comers can hear the trumpet from the tower and perhaps see the flag hanging from it. When the trumpet has sounded twice you may observe the young gallants and their pages coming on the stage lighting their tobacco and settling themselves to show their cloaks to the best advantage, while the aristocrats in the boxes do the same. Their is a murmur of expectation; then a third blast from the tower; and the Prologue boy, in cloak and wreath, comes on to introduce the play".

"The Knight of The Burning Pestle" affords, perhaps, a better opportunity for modern students to produce a successful Elizabethan drama than does any other play of that period. It may be said to be three plays in one: a typical Elizabethan romance of adventure in London middle-class life, a burlesque of the exaggerated romance popular in the period, and a satire of the limited capacity and unreasonable demands of the theatre-going public. The lines and situations have a jest and a buoyancy to which the actor cannot fail to respond. It has all of the atmosphere of Elizabethan times that we find in "The Shoemaker's

Holiday", while the love story of Jasper and Luce, the rollicking songs of Merrythought, the introduction of a May-day scene of the period, the fun poked at the London audience and at the contemporary dramatists, the novel Induction with its play within a play, the misplaced and unintelligent appreciation of the townspeople which must often have tried the patience and soul of the playwright, the delightfully naive burlesque of the Citizen and his Wife, with their laughable comments and actions, and the humorous attempts of the apprentice-actor Ralph to play the part of a dashing hero and benevolent knight-errant make it impossible for the student not to fall in with the spirit which Beaumont and Fletcher have instilled into the play.

Not the least of the attractive elements of the play is the songs. As Professor Ward observes, those of Merrythought alone form a veritable "Bacchanalian anthology".

Probably at no other period of English history was there a greater lyrical spontaneity than during the days of Elizabeth. "Tinkers sang catches; milkmaids sang ballads; carters whistled; each trade and even the beggars had their special songs; the bass-viol hung in the drawing-room for the amusement of waiting visitors and the lute, cittern and virginals, for the amusement of waiting customers, were the necessary furniture of the barber's shop. They had music at dinner; music at supper; music at weddings, music at funerals; music at night; music at dawn; music at work; and music at play".[1]

These popular songs and snatches of old ballads were adapted by the playwrights, and form one of the interesting features of

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[1] Chappell "Old English Popular Music.

the Elizabethan drama. We are all familiar with the use which Shakespeare makes of them in Hamlet, Othello, Twelfth Night, The Winter's Tale and others of his plays; and these songs together with those of the dramatists own composition are often an important factor in the effectiveness of some of his most important scenes.

"In the present play the character of Merrythought of itself suggests that his songs are not new ones; he remembers scraps of all that he has heard sung, and they come tumbling out in the midst of his conversation, the words adapting themselves sometimes most admirably to the immediate situation. In some cases these are mere fragments, evidently of popular ballads, and we know nothing of their context; in other cases he repeats well-known songs of the day".[1]

The songs of Merrythough in Act II, Scene 8, beginning, "'Tis mirth that fills the veins with blood" seems to be original to the play. In Act II, Scene 8, he sings a fragment of the song of Three Merry Men, and in the last scene a fragment of "Sing we, and chant it", found in one of Morley's song-books published in 1600. Other snatches which he sings, "You are no love for me, Margaret", "You shall go no more a-moying", "Thou wast a bonny boy" and "If you sing, and dance, and laugh", seem to be taken from popular songs of the day. Merrythought is familiar with the old ballads as well; his song "When it was grown to dark midnight" is from the ballad of Fair Margaret and Sweet William, "He set her on a milk-white stud" from the Douglas Tragedy, "Was never man for lady's sake" from the Legend of Sir Guy, "And some they whistled

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1. Alden "On Seeing An Elizabethan Play" p. 24.

and some they sung" from the ballad of Little Musgrave and Lady Barnard. Other fragments such as "She cares not for her daddy" and "With that came out his paramour" are from ballads which have not been preserved to us.

During the Stanford production a company of musicians under the direction of Mr. A. L. Scott Brook furnished the accompaniment for Merrythought's songs. The English Club in their book referred to above has transcribed the Elizabethan airs which were used in this connection. The song with which Merrythought first appears "Nose, Nose, Jolly Red Nose" was used with a refrain which appeared in the "Deuteromelia" of 1609; the fragment from the ballad of Walsingham in Act II, Scene 8, is found in Barley's "New Book of Tabliture" in 1596, as is also Merrythought's best known song, "Go From My Window". The song of Venturewell, "Fortune, My Foe" is taken from Corkine's "Instruction Book for the Lute", 1610. The original tune to which three of the other songs were sung is not known. In the Stanford production, the pretty lyric of Jasper and Luce in the wood is set to the music of a song "What if a Day", published as early as 1603. For the dirge sung by Luce over her lover's coffin, Act IV, Scene 4, an adaptation is made from a funeral ballad called "Essex's Last Good Night", found in some Elizabethan manuscript music and harmonized by Mr. Ellis Wooldridge who re-edited Chappell's "Old English Popular Music" in 1893. The closing song of Merrythought's is sung to a tune called "Row Well, Ye Mariners", published without the words in Robinson's "Schooole of Musick", 1603, and harmonized by Mr. Wooldridge.[1]

[1] Ibid.

Between the acts no curtain was lowered but young gallants strolled about the stage exchanging flirtations with masked ladies in the boxes, a dancing boy ran out and went through jigs intended at least to be Elizabethan, other boys were selling cross-buns and applies to the stage audience, while the musicians in one of the balcony boxes struck up genuine Elizabethan airs on their fiddles.[1] After Act I they played "The Spanish Pavan", after Act II, "Willy and Cuddy", after Act III,"Mall Sims", and after Act IV, "Green Sleeves".

It can readily be seen that this careful and faithful revival of Elizabethan music was not the least of the important features in the interest and success attending the Stanford production.

The enthusiastic reception accorded "The Knight of the Burning Pestle" encouraged the English Club to preserve the Elizabethan stage built for the play and to secure the Ben Greet Players in 1903 and 1904 for the presentation of the old Morality play of "Everyman", two Shakesperian comedies "Twelfth Night" and "Much Ado About Nothing", and Hamlet - the second time in America that this great masterpiece had been produced in full and in the Elizabethan manner.

In 1905 the English Club continued their own work in the revival of the Elizabethan drama by presenting Ben Jonson's "Every Man in His Humor", first produced in 1598 by the Lord Chamberlain's Servants (Shakespeare's company) with a caste including "Will. Shakespeare" himself, Richard Burbage, and Heming and Condell, editors of the Shakespeare Folio, revived in 1675 for Restoration audiences by the Duke of York's company, presented in the eight-

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1. Alden, "An Old English Play in California, in Sunset Magazine, August, 1903.

eenth century by David Garrick at Drury Lane, in the nineteenth century by Edmund Kean among other famous actors, and 1845 by Charles Dickens and his friends. Of the Stanford presentation - which so far as we have been able to learn is the first college revival in America - Professor Alden remakrs "it is perhaps not too self indulgent to say that the play has never been reproduced with more serious historic interest or sincerer artistic purpose".

"The play of "Every Man in his Humor" was chosen partly because it is the work of the only Elizabethan dramatist of the first rank who had not yet been represented on the Stanford stage, partly because of the interest of the play as picturing the life of its period, and partly for its historical interest in the progress of the drama."[1]

As Professor Herford observes, "No other play in the whole development of the Elizabethan drama marks so distinctly an epoch as the great comedy with which Jonson opened his career. No English dramatist had yet attempted comedy on the basis of so severe an interpretation of its scope as a picture of follies and foibles. No more genuine sketches of London character are to be found in the drama. They are drawn, not from books but from observation, and as an observer Jonson had no equal among his contemporaries save Shakespeare".

A group of five young gentlemen, Ned Knowell, the university man, Wellbred, Matthew, the "town gull", Stephen, the "country gull" and Captain Bobadil, a Paul's man,-- a group of five older men, Knowell, Senior; Master Kitely, Downright, his brother-in-law; Cobb, the water-carrier, - who traces his lineage to the

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1. Elizabethan Humours and The Comedy of Ben Jonson- p. 4

first red herring that ever was broiled - and Justice Clement, who judges "not by the law and testimony but by his own sweet will" -- these together with Brainworm are the chief characters, everyman of whom is presented in his humour. Brainworm, the typical Latin parasite, and the inimitable Captain Bobadil, the Miles Gloriosus, are two of the most delightful comedy characters of the Elizabethan drama.

"Every Man in His Humour" was presented by the English Club on their Elizabethan stage with the most faithful attention to historical accuracy. Elizabethan music, including the selections: "Heart's-Ease", "It Was a Lover and His Lass", "Daphne", "Turkeylony", and "The Spanish Pavan" was played by an orchestra composed of two violins, cello, and viola. The play was under the direction of Lee Emerson Bassett. An attractive booklet, "Elizabethan Humours and the Comedy of Ben Jonson", containing articles by Raymond M. Alden, and Melville B. Anderson, pictures of Jonson, Shakespeare, Burbage, Garrick and Dickens, and interesting data pertaining to Jonson's dramatic activities was published by the English Club.

The presentation was a decided success, although as Professor Alden remarks in a letter to the writer, "on the whole less interesting and popular than "The Knight of The Burning Pestle".

The excursion of Leland Sanford into the field of the Elizabethan drama has, it will be observed, been associated with the utmost historical, musical, and literary accuracy.

CHAPTER VII

ELIZABETHAN PLAYS AT NORTHWESTERN UNIVERSITY.

The first venture of Northwestern University into the field of the non-Shakesperean Elizabethan drama was made in 1915, when the Campus Players, the well known student dramatic organization, presented Dekker's "The Shoemaker's Holiday" as their annual commencement play.

Mr. Carl G. Glick, President of the Campus Players, gives the following interesting information concerning the production: "We aimed at presenting the play in the Elizabethan manner; and to that end at an expense of about seventy-five dollars we had a set painted to represent the Fortune Theatre. As to the staging we followed the suggestion of Mr. J. F. Reynolds in his article in Modern Philology on 'Some Principles of Elizabethan Staging'. We made use of the rear stage but had no need of the balcony. We did not use signs to locate the setting; this was indicated on the program. Before each act a herald appeared and blew a trumpet. Then the act proceeded with only a momen's intermission between scenes. Properties were very simple and what was needed was carried on the stage by a page. Elizabethan costumes were secured from Fritz Schoultz of Chicago. We used as a playing copy the Mermaid Edition of Dekker's works and made such cuts as were deemed advisable. We did not, however, change the order of the scenes. The play was under the direction of Mrs. Mary Hight, to whom its success is due. The audience enjoyed it, whether because of its novelty of presentation or because of the good fun that the play contains is hard to determine. The noteworthy fact is that the comedy, with its Elizabethan blank verse, held their attention and interest for two hours".[1]

1. Mr. Carl G. Glick in personal letter.

The North Shore Review for June 12 speaks as follows: "Master Thomas Dekker, contemporary of one Master Will Shakespeare of classic memory, held the boards at the Northwestern University Gymnasium last Monday night when the Campus Players presented 'The Shoemaker's Holiday' as their commencement offering. Nor did he suffer ill usage at the hands of these student actors. On the contrary, his rollicking comedy received especially careful consideration and sympathetic treatment which made it genuinely interesting to a twentieth century college audience. The atmosphere of the Elizabethan stage was present, and the production was a distinct triumph. The cast was surprisingly above par. The work of Miss Joyce Farr as Rose stood out prominently for its spontaneity and poise, and Miss Fern Storm as the fussy, cackling consort of the shoemaker contributed some delightful touches to the humorous scenes. The long, windy and eccentric role of Simon Eyre fell to Clyde Brown who trod its mazes with dexterity and many touches of real comedy. Harlan Noble in the part of the romantic young nobleman, disguised as a shoemaker's apprentice, played with smoothness and distinction. Orville Holmes as Firk, Lewis H. Stafford as Roger and Frank Spearman as the lame shoemaker achieved happy results in carrying out the spirit of the comedy's fun-making".

It may be observed that this initial Elizabethan revival by the Campus Players was more than ordinarily successful. It is to be hoped that Northwestern may continue in this field for which her students are so well qualified -- the interpretation of the drama and of literature in general.

CHAPTER VIII

ELIZABETHAN PLAYS AT THE UNIVERSITY OF PENNSYLVANIA.

In 1904 the Ben Greet Players and later the Coburn Players presented various Shakesperean plays in the Botanical Gardens of the University of Pennsylvania under the auspices of the Philomathean Society.

In 1908 the conviction that other old English plays could be successfully presented before a modern audience led Charles J. Cole, '09, to put before the Society the consideration that while other universities throughout the United States were reviving old English drama, Pennsylvania was making absolutely no effort in that direction. The representation by a professional company in Philadelphia of the morality play Everyman convinced the members that old plays would be favorably received by a modern audience.

Professor Clarence G. Child of the English Department had edited for publication "The Second Shepherd's Play", an interlude from the Towneley Cycle; he now prepared an acting version and it was submitted to the Play Committee. Thus it happened that "The Second Shepherd's Play" was produced upon the natural stage in the Botanical Gardens by members of the Philomathean Society, and was so well received that an extra performance outside the University was given.

In 1909 the Committee decided not to repeat the simple religious drama but to give one of the many famous compositions of the Elizabethan period. "- - - the boocke of Harry Porter called the two angrey wemen of Abengton" -- as it is called in Henslowe's Diary -- or as we know it today "Two Angry Women of Abington" by Henry Porter was successfully presented by the Society with W. L. Ritter '10, A. B. Gilfillan '10, Charles J. Cole '09,

and Robert B. W. Hutt '09 in the leading roles.

In 1911 "The Pleasant Comedy of Mucedorus", attributed to Thomas Lodge was given on the outdoor stage with Walter H. R. Trumbauer '12 in the title role.

In 1912 a more pretentious play was produced, Thomas Dekker's "The Shoemaker's Holiday". The part of Simon Eyre was taken by W. D. Shelly '13, Ralph, Eyre's Journeyman, by R. G. Adams '14, that of Lacy or Hans by G. W. Rowley '13, Jane by W. F. Clinger '14 and Rose by W. G. Arnold '14.

All of the presentations thus far had been given on the natural theatre of the Botanical Gardens which in spite of its advantages was forsaken in 1913 on account of postponements necessitated by rain for the South Broad Street Theatre. Ben Jonson's "The Alchemist" was so well presented by the Philomatheans that it brought from Professor Felix E. Schelling the comment that it was the least amateurish play he had ever seen given by amateurs. Especially well done were the parts of Subtle, Face, and Dol Common, played respectively by R. E. Dengler, '15, C.C. Butterworth, '15, and N. R. C. Fritz, '15.

"The Second Shepherd's Play" and the "Two Angry Women of Abington" were under the direction of F. A. Child. "Mucedorus" and "The Shoemaker's Holiday" of F. A. Child and John Dolman, "The Alchemist" of Dr. Earle C. Rice. Professor Schelling rendered signal assistance in the supervising of the plays, and to him is due no small share of the credit for the successes of the Society productions. The out-of-doors stage and the modern picture stage had both been tried and found inadequate, with the

result that in 1914 the "Knight of The Burning Pestle" by Beaumong and Fletcher was presented on an Elizabethan stage arranged on the stage of one of the Philadelphia Theatres. The design thus arranged followed that of the typical Elizabethan stage as found in the Swan Theatre.

"The Shoemaker's Holiday" had met with such success in 1912 that it was decided to repeat it in 1915 and it was accordingly staged -- as the cover of the program tells us -- "at the Little Theatre in Delancey Street, ye sixth, seventh and eighth days of May. Sic itur ad astra."[1]

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1. The sources of this information are "The Philomathean Record" and a personal letter from Mr. Randolph G. Adams.

CHAPTER IX

ELIZABETHAN PLAYS AT THE UNIVERSITY OF TEXAS.

In January, 1909, The Curtain Club of the University of Texas was organized for the purpose of stimulating interest in the drama. Its name was chosen from one of the two theatres of London when Shakespeare went to the city to seek his fortunes. The membership of the club is limited to twenty and is made up of male students only. The Club was organized by Professor Stark Young, and all of its productions have been given under his direction.

The first play to be given was Ben Jonson's "The Silent Woman"; the date of the performance was February 27, 1909, almost exactly three hundred years after the original production in the reign of King James.

The spirit of the presentation was thoroughly Elizabethan. The scenery was meagre, but in accordance with the style of the age. Several wall hangings were prepared by the coach, Professor Young, after early seventeenth century types. An antique set of carved furniture of the sixteenth century helped give the necessary tone to the stage. The costuming, especially designed for the occasion, was typically Elizabethan. The acting was excellent, even the difficult feminine roles being well played by the young male amateurs.

The role of Morose was taken by Robert E. Hardwicke; that of Dauphine by Benjamin Dyer, '09, Clerimont by C. W. Truehart, '11, and Truewit by Ira P. Jones.

The presentation was a decided success in respect to its portrayal of Elizabethan life, its reception by the public, and its stimulation of interest in the early drama.[1] An effective element in the success of the comedy was the rendition of the following Elizabethan melodies by a select orchestra of strings thoroughly

[1] The University of Texas Record, June, 1909.

drilled in the old music:

Sellinger's Round, or the Beginning of the World" from Lady Neville's Virginal Book, 1543 or earlier; "Willow, Willow, Willow" used in Othello; "O Mistress Mine, Where Are You Roaming?" from Queen Elizabeth's Virginal Book, 1599, used in Twelfth Night; "It Was a Lover and His Lass", 1600, used in As You Like It; "The King Henry VIII", called also "Pastime With Good Company" by King Henry VIII, 1520, "Come Live With Me and Be My Love", 1591; "Mad Tom, or New Mad Tom of Bedlam", sung at the Curtain Theatre as early as 1610.

The second production by The Curtain Club was Beaumont and Fletcher's "Knight of the Burning Pestle", February 21, 1910. The Club had been able to make considerable progress during the year in the acquisition of Elizabethan settings and properties, and in the development of a deeper Elizabethan atmosphere of its own. The present vehicle, moreover, allowed it to make a somewhat more extended flight into the realm of the early drama.

The staging of "The Knight of The Burning Pestle" was elaborate. Under Professor Young's direction an Elizabethan stage with roof, supporting pillars, upper balcony, divided curtain, several "stage-cloths", boxes and other paraphernalia was constructed upon the regular stage in the Auditorium. In addition to the players there were Elizabethan musicians, courtiers, ladies market women, ballad seller, flower girl and various others upon the stage, all properly, and many gorgeously, costumed after the sixteenth century fashion.

In all this, very careful observance of detail, and a faith-

fulness to the life of the times was in evidence.[1] "Objection might be raised", says Professor Law, who took a very active interest in the revivals, "on historical grounds, to two minor points in the representation. The upper balcony at the back of the improved stage was not used at all, possibly because of the frailty of the timbers. It was used constantly by the Elizabethans and must have been employed at many points in the play as originally presented. The use of crude "placards-of-place",to indicate changes of scene, was scarcely to be justified in a play of this date. These minor defects may well have been thought permissible, however, on account of the exigencies of the situation. In general, the play was excellently staged, and no less well performed." Mr. Ritchie as a Citizen, Mr. Levy as the Citizen's Wife, Mr. English as Merrythought, Mr. Morris as Mrs. Merrythought, Mr. Rosser as Ralph, Mr. Platter as Michael, Mr. Hardwicke as Humphrey, Mr. B. H. Dyer as Jasper, and Mr. Jones as Venturewell handled their parts very creditably, their acting showing originality and thorough training. The Curtain Club showed an advance in the staging of the Elizabethan drama, and its presentation was genuinely appreciated by a large and wholly representative audience.

After forsaking the Elizabethan drama for some years for the presentation of French, Italian and Russian comedies, the Curtain Club returned to the Elizabethan field and on April 16, 1914, presented Henry Porter's comedy of "Two Angry Women of Abington".

"The Daily Texan" has the following to say: "A large crowd filled the Auditorium to its limit last night to witness the "Two

1. Prof. R. A. Law in The University of Texas Record, June, 1910.

Angry Women of Abington" as given by the Curtain Club. This comedy undoubtedly is the best that the club has ever presented.

"The setting of the play was in Abingdon and the neighborhood. The opening scene, in Master Barne's garden, was striking and appropriate. Here the two women in their game of dice start a quarrel, and some of the cleverest dialogue of the play follows. The amusing scene between Master and Mistress Goursey over the letter in which Master Barnes proposed the successful plan of reconciliation, forms the most striking development of the second act.

"The last scene, in the wood, is the best in the play. Here the elements of nature are revealed in detail. Rabbits and other evidences of outdoor life were visible on every hand and added a great deal of realism to the scene.

"Every player in the cast distinguished himself. S. D. Stout in the role of Moll Barnes, M. J. Levy and G. C. Campbell as the two angry women, L. C. Barrell and H. C. Knight as the sons of the two houses, A. F. Levy as Nicholas, C. C. English as Dick Coomb, George Hexter as Hodge, C. J. Landram and F. P. Culver as the heads of the two houses, all played their parts with great credit.

"The presentation of the comedy was in every detail a success; and prospects are bright for a very successful trip when the club presents the same play in their tour of the state at Waco, Denton, Dallas, Houston, and San Marcos".[1]

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1. The Daily Texan for April 17, 1914.

CHAPTER X

ELIZABETHAN PLAYS AT WILLIAMS COLLEGE.

In the winter of 1907-08, Professor Lewis Perry, at the present time Principal of The Phillips Exeter Academy, attempted to stimulate the interest at Williams College in the Early English Drama by producing a York Mystery Play, which had been modernized in words by Winthrop Ames, now manager of the Little Theatre in New York. This play, originally given at the Tavern Club in Boston with Professor George P. Baker in the part of Joseph, "was done at Williams in a church with very simple settings, and was particularly effective."

In the spring of 1908 Christopher Marlowe's great drama. "Dr. Faustus" was presented under the direction of Professor Perry and George S. Sargent.

The Williams Record for May 4, 1908, has the following to say of this first Williams Elizabethan Revival:

"The predictions by those who were familiar with the progress of the rehearsals of "Doctor Faustus" were realized in the two performances of the play at the Opera House last Friday and Saturday evenings. The extremely varied dramatic possibilities which the several scenes of the play contain, offered a field for a much wider display of talent than has been the case with any of the plays attempted by the college dramatic club in recent years. Added to this the simple yet very effective staging. the elaborate nature of the costumes, and the tireless coaching which the entire cast has received combined to make the production a marked success. Saturday's performance was even better than Friday's excellent production, the men putting more feeling into their lines.

"The play itself centers around the legend of Faust. To judge the plot by the dramatic unities of time and place would be

unfair to the author, since the play was never written to conform to such cut and dried rules. Though from its title the piece is a tragedy, scenes where the buffoonery and stupidity of second-rate characters appears are repeatedly inserted at the most tragic points. But these apparently disconnected episodes are woven together by the intense greed for more knowledge and power of the insatiable Doctor, who signs away with his own blood the possession of his very soul that he may practice for the short period of twenty-four years the arts of the Devil -- a practice which draws him further and further away from the higher things of life until his damnation ends the action.

"The title role was taken by Mr. C. P. Deems, who took the same part in the Princeton production last year. His interpretation of a part requiring a maximum of impassioned acting was remarkable for its ease and force. In the last supreme scene the intensity of feeling which Mr. Deems threw into the lines cast that spell over the audience which only high dramatic ability can produce. The next most important part, that of Mephistophilis, gave in direct contrast, practically no opportunity for an expression of feeling in motion. But Graves '10, who played the role, had mastered the problem, and no more realistic Mephistophilis could be desired than the one his haughty bearing, resonant voice and variety of facial expression portrayed. The portrayal, also, of the Seven Deadly Sins was wonderfully striking and impressive."

In addition to the fact that Dr. Faustus is one of the most splendid and moving tragedies in English dramatic history and

affords an excellent illustration of Marlowe's "mighty line", it is interesting to note that it contains some of the best instances of "roaring" Elizabethan farce, in the scenes in which Wagner, Robin, Ralph, The Vinter and a clown appear. "The humorous part", says Professor Perry, "proved to be one of the most attractive features of the evening, showing, I think, that the humor was not something put in later, but was a part of the play as written by Christopher Marlowe".[1]

Professor Perry seems to voice the general opinion when he says, "I consider the production of Marlowe's "Dr. Faustus" to have been the best play ever given at Williams College". [2]

In 1909 under the same direction was produced Marlowe's "The Jew of Malta", the first time, so far as we are able to find, that this drama ever was given in America.

The part of Barabas was found to be splendidly adapted to Graves, '10, who had played the part of Mephistophilis the year before.

"In 'The Jew of Malta', says Professor Perry, "we have as nearly a correct Elizabethan setting as those things can ever be. The front stage, upper stage, and inner stage were all clearly indicated, and the catastrophe was cleverly arranged by means of a trap door and the boiling caldron within the inner stage."[3]

In 1910 and 1911 plays were given which do not come within the scope of this history, but in 1912 there was such a demand for Doctor Faustus that it was repeated with great success.

In May and June, 1913, "The Alchemist" by Ben Jonson was revived at Williams upon the suggestion of Mr. Granville Barker.

[1] Prof. Lewis Perry in personal letter.
[2] Ibid. [3] Ibid.

"The stage used was an adaptation of the Elizabethan stage, after the manner of "The Man Who Married A Dumb Wife" in Mr. Barker's production in New York. That gave us an outer, inner, and middle stage. No footlights were used, but only small "spots". Trumpets were sounded for curtain signals".[1]

The play was under the direction of Mr. Frank Lee Short, ably assisted by Professor A. H. Licklider. The text was expurgated and cut so that the time of playing covered only about two hours. Every possible effort was made to present faithfully the spirit of the times of Elizabeth, and the revival met with unqualified success.

The larger part of the activities of Williams College in the revival of the Elizabethan drama, it will be noticed, has been in the field of tragedy. This is contrary to the practice of the other institutions noted in our study, where the sock instead of the buskin has, for the most part, held the boards.

May we observe that both Elizabethan comedy and Elizabethan tragedy are capable of effective presentation today; and that the teacher of literature can arouse a real and a vital appreciation of the Elizabethan drama in the hearts of his students in no better way than by encouraging and assisting them in the actual presentation of these old masterpieces of Shakespeare's contemporaries!

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1. Professor A. H. Licklider in personal letter.